DRAFT

Form 10-300
(11-78)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY
RECEIVED
DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

A NAME

HISTORIC
South Dearborn Street-Printing House Row North Historic District

AND/OR COMMON

B LOCATION

STREET & NUMBER

__NOT FOR PUBLICATION

CITY, TOWN
Chicago

__ VICINITY OF

CONGRESSIONAL DISTRICT
7th

STATE
Illinois

CODE

COUNTY
Cook

CODE

C CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
__DISTRICT	__PUBLIC	X OCCUPIED	__AGRICULTURE	__MUSEUM
X BUILDING(S)	X PRIVATE	__UNOCCUPIED	X COMMERCIAL	__PARK
__STRUCTURE	__BOTH	__WORK IN PROGRESS	__EDUCATIONAL	__PRIVATE RESIDENCE
X SITE	PUBLIC ACQUISITION	ACCESSIBLE	__ENTERTAINMENT	__RELIGIOUS
__OBJECT	__IN PROCESS	XX YES: RESTRICTED	__GOVERNMENT	__SCIENTIFIC
	__BEING CONSIDERED	__YES: UNRESTRICTED	__INDUSTRIAL	__TRANSPORTATION
		__NO	__MILITARY	__OTHER

D OWNER OF PROPERTY

NAME
(see continuation sheet)

STREET & NUMBER

CITY, TOWN

__ VICINITY OF

STATE

E LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.
Cook County Court House

STREET & NUMBER
County Building

CITY, TOWN
Chicago

STATE
Illinois

F REPRESENTATION IN EXISTING SURVEYS

TITLE
Historic American Buildings Survey

DATE
1964

X FEDERAL __STATE __COUNTY __LOCAL

DEPOSITORY FOR SURVEY RECORDS
OAHP, National Park Service, U.S. Department of the Interior

CITY, TOWN
Washington

STATE
D.C.

The Manhattan Building

431 South Dearborn Street

Owner: LaSalle Extension University
Mr. Warren B. Smith, President (312-427-4181)
417 South Dearborn Street
Chicago, Illinois 60605

Old Colony Building

407 South Dearborn Street

Owner: Trust number 1743, National Boulevard Bank
M. Tillin (Trust Department)
Wrigley Building, 400-410 North Michigan Avenue
Chicago, Illinois 60611

The Fisher Building

343 South Dearborn Street

Owner: Trust number 30473, American National Bank and Trust Company
33 North LaSalle Street (312-661-5000)
Chicago, Illinois 60602

Monadnock Building

53 West Jackson Boulevard
Owner:
Fee: Mr. William B. Higginbotham, Vice President (312-443-2000)
LaSalle National Bank
Trust Number 35450
135 South LaSalle Street
Chicago, Illinois 60603

Manager: Mr. Carroll H. Sadler (312-751-0900)
Sadler and Company
875 North Michigan Avenue
Chicago, Illinois 60611

Monadnock Building (continued)

Mortgage held: Mr. Roland Rives, Exective Vice President (312-782-8520)
New York Life Insurance Company Representative
111 West Washington Street
Chicago, Illinois 60602

IPTION

CONDITION

CHECK ONE

CHECK ONE

__DETERIORATED
__RUINS
__UNEXPOSED

__UNALTERED
X ALTERED

X ORIGINAL SITE
__MOVED DATE_____

MANHATTAN BUILDING

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

e Manhattan, fronting on Dearborn Street and Third Avenue, south of an Buren Street and encloses 150 feet by 68 feet ground area. It rises 04 feet in height and is faced with gray granite up to the fifth floor ith pressed brick and terra cotta above. Originally there was a central block of 12 stories flanked by two 10 story wings. Four additional stories were added in the 1890's. The building has two fronts; each 150 feet in length, and a depth of about 68 feet, situated between party walls. The north side of the building was occupied by printers--in the basement are three boilers against the party wall, furnishing power for the steam presses and on the south a fine office building. The basement is rented for stores or shops. To have carried these party walls the sixteen stories, would have necessitated the removal of the boilers and the building of new foundations under each of the walls, requiring the use of each of the adjacent basements for some months, and from the necessities of the case entailing a very large expense, particularly the removal of the boilers, depriving that building of power until they could be reset. To overcome these difficulties the party walls are used for but little more than their present height, and the upper portion of the building carried on the inner partition walls of the end stories. The building is throughout a skeleton of steel, fire proofed, the columns in each pier extending to the footings. The elevators are four in number situated in the center of the building. The offices and stores occupy the entire street fronts, with the sole exception of the entrance ways, giving a large proportion of rentable space." (Inland Architect, 1889)

The construction itself is the technical triumph of the building. The wrought and cast iron skeletal frame is described as follows: This system enabled him to give each square foot of surface its highest carrying capacity of three thousand pounds, while presenting a building giving the appearance of fourteen thousand pounds per square foot. The use of iron pillars, resting on heavy foundations of concrete and iron rails, rendered such a structure possible, for, were stone and brick used in quantity to support more than ten stories, a settlement would be inevitable. In the Manhattan, lying between party walls, eight stories high at the north and south, on which no additional weight could be placed, the cantilever principal was employed. The floor weights on the north and south wings of the building, for nine stories in height, are carried on heavy fifteen-inch cantilever beams. The first row of columns, at either end of the building, being only fifteen feet from the party walls, no weights rest upon such walls. Thus, high engineering skill and the close calculations implied in such a term, mark the construction.

(Continued)

There are projecting bays with two windows from the fourth to the eighth floors on the west and three center bays are three sided. The roof is flat with a shallow corbelled brick cornice in the eaves.

There has been a later alteration of the main door on South Dearborn Street.

The framing and wind bracing system, designed by Jenney's engineer, Louis E. Ritter, used both diagonal and portal bracing. "The columns at the basement floor level, where the shearing forces and bending movements induced by wind are at a maximum, are joined by double diagonals extending across the bays in the form of wrought-iron rods fitted with turnbuckles to maintain tension. Above the first floor windbracing is secured through deep girders riveted throughout the depth of the web to the angle fixed to the columns (the maximum depth of the girders is 15 inches). In certain places in the first and second floor framing systems, the girders are doubled."[1]

Bracing systems became common in every Chicago structure that followed Jenney's masterpiece.

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[1]Condit, Carl W. The Chicago School of Architecture, University of Chicago, 1964, p. 92.

SIPTION

CONDITION

CHECK ONE

CHECK ONE

ENT

__DETERIORATED
__RUINS
__UNEXPOSED

__UNALTERED
X ALTERED

X ORIGINAL SITE
__MOVED DATE_____

OLD COLONY BUILDING

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Fronting on three streets, Van Buren (68 feet) and Dearborn and Plymouth (148 feet), Old Colony rises 17 stories to a height of 210 feet. The interior and exterior descriptions from the 1894 still apply with minor changes. Old Colony's lowest three stories are faced with a light-blue granite. The upper floors are surfaced with a cream-colored Roman pressed brick trimmed with white terra cotta. There were three entrances originally. The main one on Van Buren was framed by giant Doric columns. Those on Dearborn and Plymouth are flanked by seals of the Plymouth colony carved into the stone. The entrance vestibules and hall were originally paved with ceramic mosaic, their walls were finished in scagliola, and their ceilings subdivided into richly molded panels. Elsewhere there was Italian marble, mosaic and tile, and quarter-sawed oak. Hand-worked wrought iron decorated the entrances, stairways, and the elevator cars and enclosures. When finished the building contained six stores and 600 offices. Its cost was reported to be over $900,000.

The building is entirely of skyscraper construction on spread foundations of beams and rail grillages and concrete. The vertical members of its frame are rounded Phoenix columns of the type developed by the Phoenix Iron Works, Phoenixville, Pa., in 1862 and fabricated from riveted metal plates.

A Phoenixville column was a built-up member of four or eight flanged segments, like barrel staves bolted together through the longitudinal flanges. By using these columns in conjunction with a new kind of wind bracing invented by Corydon T. Purdy, Engineer for the building, it was possible to produce a nearly rigid metal frame similar in its stability to those used at the present time. Purdy's new system, called portal wind bracing, consisted of heavy iron plates fabricated in the shape of arches or portals which were riveted into the Phoenix columns. He used these portals on every floor of the outer bays along Plymouth and Dearborn. The stability of Purdy's portal system was tested in winds of 70 to 80 miles per hour on Feb. 12, 1894, at which time the frame deflected only 3/16 inch at the top of the building.

There are no self-supporting walls, one basement rests on spread foundations with beam grillages while the south wall, which was settling rapidly, is supported by four caissons. The wind bracing device was also revolutionary--it consisted of four tiers of steel arches reaching from the basement to the roof. Each arc, extending from the floor to the ceiling, is firmly joined at the bottom with the portal or arch beneath it and at the ends to the Phoenix columns by solid, hot-riveted connections. Over 15,000 rivets were driven in the erection of the seventy great steel arches that strengthen this vast structure. It was also designed to be as fireproof as technology would then allow.

(Continued)

The exterior is finished in blue Bedford chiseled stone on the first three stories. The remaining fourteen stories are of cream colored Roman brick with white terra cotta trim. There are great windows allowing 75,000 square feet of glass to light the interior.

The interior vestibule off Dearborn Street was finished in mosaic and the walls and ceiling of marble veneer. Over the entrance doors were carved facsimiles of the seal of the Plymouth colony, giving the building its name. Other interior finish includes the quarter sawn oak beams, hand wrought iron in stairways and elevators.

The roof is flat with a terra cotta cornice under the eaves. Windows at northeast and northwest corners are full oriels and partial oriels at southwest and southeast corners, all have curved glass and frames.

In 1947 hard pan caissons were built under the Dearborn Street columns because of subway construction.

Old Colony was considered one of the structural masterpieces of its time.

...IPTION

CONDITION	CHECK ONE	CHECK ONE
...NT	_DETERIORATED	_UNALTERED	X_ORIGINAL SITE
	_RUINS	X_ALTERED	_MOVED DATE_____
	_UNEXPOSED		

FISHER BUILDING

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Situated in the Dearborn Street District the building is located the south end of a narrow block. The Fisher Building has a 70 foot 6" front on Van Buren Street; 100 foot fronts on Dearborn Street and Plymouth Place, rises 235 feet high and is 18 stories and an attic with a 3 foot basement below sewer level. It is adjacent to the Old Colony on the south and the Monadnock Block on the west.

The ground floor provided shops, the second floor was reserved as a banking room. The corridors are T-shaped and lead to the elevator bank (six elevators). All of the offices enjoyed exterior light and were finished in mahogany and white maple, the floors are marble wainscoted 7 feet high with Italian marble.

The entire structure is supported on skeleton steel columns riveted together in pre-fab sections and resulted in the extraordianry speed with which the building was erected. (The steelwork of the top 13½ stories went up in 14 days.) The same system of portal bracing that was used in the Reliance Building was used here. The steel cage structure is sheathed in a curtain wall of decorative terra cotta (Northwestern Terra Cotta Company) and glass. The original block of the building had tripartite projecting bays alternating with planed surfaces--the bays end at the sill of the 17th story and arches of varying width span the opening of the 17th floor.

There has been some 20th century "modernization" (disfiguration). The south Dearborn Street doors are now alumninum and the ground floor has some unsightly signs.

The main floor lobby has been remodelled with plain marble floors, wall trim, and a plaster ceiling. The original mosaic floors and ceilings may be seen in a small hall at the north end of the lobby and on the second floor.

Decorative features and trim: The building remains one of few in Chicago still to employ open ornamental iron grillwork in the elevator shafts.

If the building was cleaned and some signs removed it would glisten again and become the outstanding architectural statement it was in 1896.

...IPTION

CONDITION		CHECK ONE	CHECK ONE
	__DETERIORATED	__UNALTERED	X ORIGINAL SITE
	__RUINS	X ALTERED	__MOVED DATE_____
	__UNEXPOSED	MONADNOCK BUILDING	

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

...h Block: Dearborn Street from Jackson to Van Buren Street. It was constructed ...wo buildings with seperate plumbing, elevators, heating plant and stairs but ...ring a common basement. Sixteen stories high with an attic, it rises 215 feet ...h walls six feet thick at the base tapering slightly as they rise. The ...ndation is a floating raft construction with spread footings extending II feet ...yond the building into the surrounding streets. The building was expected to ...ttle eight inches but by 1948 it settled 20 inches but is sound. Frank A. ...rrill notes that the first attempt at a portal system of wind bracing was made ...n the Monadnock.

Condit's: description follows: "The original block is a tremendous unadorned slab two bays wide . . . its extremely narrow form makes possible an outside exposure for all offices, which are arranged on the periphery of the plan. A stairway rises continously from ground floor to top through openings centrally located in the main corridors . . . . the walls are of smooth-cut stone and brick at the base and brick above; cast iron columns and wrought iron beams support the inner floor and roof loads. The general appearance of the Monadnock building almost belies its masonry construction. The projecting bays of the walls with their large glass areas give the structure a light and open appearance in spite of its great mass and the relatively small size of the windows. Stripped of every vestige of ornament, its rigorous geometry softened only by the slight inward curve of the wall at the top of the first story, the outward flare of the parapet, and the progressive rounding of the corners from bottom to top, subtly proportioned and scaled, the Monadnock is a severe yet powerfully expressive Composition in horizontal and vertical lines." 1 "Root called it his "jumbo."

The South block was added to the north in 1893 with the same 17 stories and a common basement. In 1940 the east wall was shored up on hardpan caissons prior to construction of the Dearborn Street subway. There are smaller piers enclosing Z-bar columns used for interior columns. The base is thinner, only the face brick and insulation to cover the supporting steel piers allowing more glass at the base. The cornice is also more ornate containing arches and columns. This structure completes the block bounded by Dearborn, Federal, Van Buren and Jackson Streets.

The last renovation to the entire complex, north and south, was done in 1938 by Skidmore, Owings and Merrill. It remains in spite of some interior alternation one of the most classical statements ever made in the skyscraper idiom.

1

The Chicago School of Architecture, The University of Chicago Press. 1964 page 66,68.

...IGANCE

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

__ARCHEOLOGY PREHISTORIC	__COMMUNITY PLANNING	__LANDSCAPE ARCHITECTURE	__RELIGION
__ARCHEOLOGY-HISTORIC	__CONSERVATION	__LAW	__SCIENCE
__AGRICULTURE	__ECONOMICS	__LITERATURE	__SCULPTURE
X ARCHITECTURE	__EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN
__ART	__ENGINEERING	__MUSIC	__THEATER
X COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	__TRANSPORTATION
__COMMUNICATIONS	__INDUSTRY	__POLITICS/GOVERNMENT	__OTHER (SPECIFY)
	__INVENTION		

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The landmark district includes the Manhattan Building designed by William LeBaron Jenny, the Fisher Building designed by Daniel H. Burnham, the Old Colony Building designed by William Holabird and Martin Roche and the Monadnock Building designed by Daniel Burnham and John Root (north half, 1880-1891) and William Holabird and John Roche (south half, 1893).

The Manhattan was the tallest building in the world at the time of its construction and was the first structure to make use of wind bracing for the skeleton frame. Daniel Burnham's Fisher Building, ornamented with Gothic detail, was an engineering miracle, one of the first "curtain wall" structures. Holabird and Roche were at the center of the developing "Chicago School" in the last decade of the 19th century. The Old Colony Building is an excellent example of the existing construction techniques at that time--the maximum use of narrow blocks, ideal for the publishing and printing trades.

The Monadnock, built in two portions--north and south, is one of the largest masonry bearing wall structures ever constructed. It is often described as a triumph of unified design and one of the most exciting aesthetic experiences America's commercial architecture produced. Critics have called it a "classic"--the Monadnock is one of the most famous buildings of our national architectural heritage.

Detailed descriptions of the four buildings follow:

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AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

ARCHEOLOGY PREHISTORIC	__COMMUNITY PLANNING	__LANDSCAPE ARCHITECTURE	__RELIGION
CHEOLOGY HISTORIC	__CONSERVATION	__LAW	__SCIENCE
AGRICULTURE	__ECONOMICS	__LITERATURE	__SCULPTURE
X ARCHITECTURE	__EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN
__ART	__ENGINEERING	__MUSIC	__THEATER
X COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	__TRANSPORTATION
__COMMUNICATIONS	__INDUSTRY	__POLITICS/GOVERNMENT	__OTHER (SPECIFY)
	__INVENTION		

MANHATTAN BUILDING

DATES 1889-1891 BUILDER/ARCHITECT William LeBaron Jenney

STATEMENT OF SIGNIFICANCE

The Manhattan building was the tallest in the world at the time of its construction and was the first structure to make use of wind bracing for the skeleton frame. This structure marks the beginning of the South Dearborn Street Publishing and Printing District and it is the first building to carry the entire weight of its outer bays and party walls on beams cantilevered from its interior columns. It is built completely of skyscraper construction and thus is an important example of the aesthetic problems encountered by Chicago architects designing tall building.

Major William LeBaron Jenney had designed Leiter I in 1879 and inherited the tradition of developing building technology that began with baloon framing, and later developed into James Bogardus' timber and cast iron factory of 1848. There were other European precedents for this new technology but it has been suggested that Jenney's innovations had another origin: "William B. Mundie, who was Jenney's partner in 1891 to the latter's death, offered the suggestion that the older architect was first impressed by the possibilities of framed construction when he spent three months in Manila....the Filipinos constructed houses by using whole tree trunks as columns and split trunks as beams, joists and diagonal braces in a complete framing system. A less exotic source, however, would have been the traditional New England braced frame or its derivative, the baloon frame."[1]

One of the first demonstrations of iron framing was Bogardus' Shot Tower for the McCullough Shot and Lead Company of New York (1855). Jenney may have been influenced as well by George H. Johnson, another early innovative designer in cast iron. He must also have known of the St. Ouen docks in Paris (1865) designed by Hippolyte Fontaine and more important, the writings of the French architect Viollet-le-Duc. This French historian restorationist had discussed a system of skeletal construction for a vaulted enclosure with all structural members of iron.

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[1]Condit, Carl W. The Architecture of Chicago, University of Chicago, p. 81

(Continued)

Several contemporary descriptions of its uniqueness and beauty are both informative and sometimes florid--"The Manhattan Building is designed by Jenney and Mundie architects. William B. Mundie told me that that was the first building in Chicago with party walls supported by the steel skeleton, in other words the first complete skeleton construction. It was sixteen stories in its central portion, with nine-story wings which were carried on cantilevers.....Elmer Jensen, a partner of Major Jenney, the architect of the building, tells me that the Manhattan Building, standing on the East side of Dearborn between Van Buren and Harrison, was the first skyscraper in which all the walls, fronts sides, and rear are carried on the steel frame."[2]

Industrial Chicago of 1891 noted, the architect used the perfected system known as "Chicago construction" first introduced by him in the Home Insurance building in 1884. The Manhattan is peculiar in that it has two side wings nine stories high and a central shaft sixteen stories high. As it was designed in 1890 and completed in 1891, before the invention of concrete piers down to solid rock, the Major was evidently fearful that what the Auditorium did to the Studebaker (Fine Arts) Building he might do to the eight-story neighbors on each side. But he took an extra precaution and supported the lot line walls with cantilevers, steel arms that stretched out from within--a famous feat of engineering. The style of the Manhattan is Romanesque, with a sequence of 1-2-6-1-3-4-1-. A curious relationship, but one of the best buildings the Major did.

The fact of its extension between two business streets afforded the architect an opportunity to give natural light to every room, and he took advantage of such opportunity. Copper bays resting on cabels or artistic modillions, and extending from the third to the tenth story at each end and to the thirteenth story in the center, abolish the undressed appearance peculiar to extraordinarily high houses and give to the Manhattan an airy, lightsome look exteriorly, which the interior upholds. Bronze and antique copper embellishments, mosaic floors, ornamental ceilings, polished marble and jasper wainscoting, large stairways and all the belongings of a great modern building are found here. The basement is devoted to elevator, heating and electric light machinery and to mercantile uses. The first floor is given up to the grand entrances, corridors and stores. From the hall five swift elevators run to the top, a pneumatic tube connects with the Board of Trade, the possibilities of fire have been conquered, and a tenant of the Manhattan may boast the advantages undreamed of by the emperors, and princelings of Europe.

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[2]Tallmadge, Thomas E. Architecture in Old Chicago, University of Chicago Press, 1949, p. 191.

ICANCE

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

__ARCHEOLOGY PREHISTORIC	__COMMUNITY PLANNING	__LANDSCAPE ARCHITECTURE	__RELIGION
__ARCHEOLOGY HISTORIC	__CONSERVATION	__LAW	__SCIENCE
__AGRICULTURE	__ECONOMICS	__LITERATURE	__SCULPTURE
X ARCHITECTURE	__EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN
__ART	X ENGINEERING	__MUSIC	__THEATER
__COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	__TRANSPORTATION
__COMMUNICATIONS	__INDUSTRY	__POLITICS/GOVERNMENT	__OTHER (SPECIFY)
	__INVENTION		

OLD COLONY BUILDING

IC DATES 1893-1894 BUILDER/ARCHITECT William Holabird & Martin Roche

TEMENT OF SIGNIFICANCE

This handsome structure designed by the same firm that conceived the Marquette building is part of the Dearborn Street District (Manhattan, Fisher and Monadnock & Marquette). This district developed because the construction techniques then being used allowed the maximum use of narrow blocks--the new buildings were ideal for the publishing and printing trades. The spaces had to be constructed with open loft floors stressed to carry the weight of printing presses and heavy equipment and although Old Colony is much more elegant than the Manhattan to the south, it is an example of this forthright Chicago style. Technically Old Colony is part of the South Dearborn Tall Office Building District--while the Manhattan is representative of the South Dearborn Publishing and Printing District.

Holabird and Roche as a firm represent, in their work, the achievement and goals of the mainstream of the Chicago School--Louis Sullivan and John Root may have been finer designers, yet Holabird and Roche "discovered the simplest utilitarian and structural solutions to the problems of the big urban office block, and out of these solutions they developed a perfectly rational and standardized form adaptable with minor variations to the conditions imposed by the commercial structure in a crowded urban area."[1]

Their first great triumph was the Tacoma Building (1889) which stood at Madison and LaSalle until 1929 when it was demolished--a great loss because it was the preminent building that revealed their originality and technical skill.

Old Colony is the only structure that is somewhat outside the Holabird and Roche formula--skyscraper. The structural engineer was Corydon T. Purdy--he evolved the complicated foundations and wind bracing devices. Purdy also brought in William Scoy Smith, the famed bridge designer who was responsible for the first steel truss bridge in America at Glasgow, Missouri. This building had serious structural problems--both in settlement and leaning party walls. Purdy and Smith solved these problems successfully by placing hardpan caissons under column footings to equalize settlement and straighten the walls.

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[1]Condit, Carl, The Chicago School of Architecture, University of Chicago, 1964, p. 116.

(Continued)

There is a contemporary critical study (1894) that describes Old Colony in a rather florid Victorian style: "Even the most stoical of us is affected in a greater or less degree by his surroundings and the man whose daily business life is passed in such a stately, beautiful and perfect building as the Old Colony cannot but be strengthened and stimulated by the atmosphere of tranquil completeness where light, air, cleanliness and convenience reign supreme. The American financier is surrounded by far more service and luxury than ever waited on the most sybaritical monarch."[2]

But Chicago was proud of it then and should be today.

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[2]Kirkland, Joseph and Caroline, The Story of Chicago, Dibble Publishing Company, Chicago, 1894, p. 350.

FICANCE

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

_ARCHEOLOGY-PREHISTORIC	_COMMUNITY PLANNING	_LANDSCAPE ARCHITECTURE	_RELIGION
_ARCHEOLOGY-HISTORIC	_CONSERVATION	_LAW	_SCIENCE
_AGRICULTURE	_ECONOMICS	_LITERATURE	_SCULPTURE
X ARCHITECTURE	_EDUCATION	_MILITARY	_SOCIAL/HUMANITARIAN
_ART	_ENGINEERING	_MUSIC	_THEATER
X COMMERCE	_EXPLORATION/SETTLEMENT	_PHILOSOPHY	_TRANSPORTATION
_COMMUNICATIONS	_INDUSTRY	_POLITICS/GOVERNMENT	_OTHER (SPECIFY)
	_INVENTION		

FISHER BUILDING

IC DATES 1895-1896 BUILDER/ARCHITECT Daniel H. Burnham

MENT OF SIGNIFICANCE

The Fisher Building is a re-translation of the Reliance with Gothic ornamental detail--somewhat redundant to worshipers of pure Chicago Buildings but it clearly shows that Burnham had learned his structural lessons well. This building is also of interest to architectural historians because by this time Burnham was beginning to work in the Beaux Arts style that came from the east and dominated the 1893 Chicago Fair. In the 1890's, after the death of his former partner, John Root, the Chicago firm of D. H. Burnham and Company became one of the largest in America with offices in New York and San Francisco. Designers in the firm included such talents as Charles B. Atwood, Dwight Perkins and Ernest R. Graham and at the end of the 19th century they were working on commissions such as the Marshall Field store, the John Wanamaker store in Philadelphia, the Flatiron Building in New York and Union Station in Washington, D.C. These monumental structures are classic in detail and unrelated to the architecture of the Chicago School--in fact his "classizing" made the breakthrough to form following function seem passé--as Louis Sullivan bitterly stated, "The damage wrought by the World's Fair will last for half a century from its date" (Autobiography of an Idea, 1922). The Fisher Building showed Burnham could still speak architecturally in the Chicago style.

This building was an engineering miracle--credit goes to Burnham's brillant engineer E. C. Shankland. There is a complete description in a contemporary magazine Inland Architect, May 1896, pages 41-48 extracted here: "But here, for what we believe to be the first time in human experience, one of the highest commercial buildings in the world has been erected almost without any bricks. It fronts on three streets, and on the remaining side adjoins other property. The fronts are covered with cellular terra cotta on the outside, not in imitation of a wall, but following upward the steel supporting members, and closing in the transoms between the windows, leaving two-thirds of the exterior to be enclosed by glass..." Thus, the building is covered in a thin skin of terra cotta, a curtain wall: "Only two bricklayers were employed at any time in this part of the work." (The backing of the terra cotta fronts with brick.)

(Continued)

It would be an injustice to the progressive originality of a designer to attempt to show that a building filling all modern demands for utility is subservient to any of the historical styles. Style cannot dominate the design of any such structure, and the most that an architect can do is to consistently follow a style of decoration most in harmony with the general arrangement of the exterior which the construction itself has dominated. In such a building proportions of doors and windows cannot be considered, any more than the proportions of the whole. The task is therefore the more difficult to combine the necessity for covering the structural parts with some form of artistic expression. This is seen in the details of the first and second stories, where motives taken from the fifteenth century Gothic of Rouen and Burges have been used with good results. All the minuter details of the interior in the ornamental iron, mosaics, hardware and gas fixtures have been similarly carried out. The terra cotta of the front tells what it is and does not presume to imitate stone. It is of a pale salmon color and has a spattered surface which adds much to its effect.

Carl Condit has noted that the best way to see the Fisher Building is on a late afternoon of a winter day. "The fading daylight softens the redundant ornamental detail; the lighting within transforms the wall into a glittering and transparent sheath crossed by thin horizontal and vertical lines. The smoke-laden air of the city has covered the ornament with a black patina, so that the building has a gloomy appearance that it does not deserve."[1]

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[1]Condit, Carl. The Chicago School of Architecture, University of Chicago Press, 1964.

ICANCE

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

_ARCHEOLOGY-PREHISTORIC	_COMMUNITY PLANNING	_LANDSCAPE ARCHITECTURE	_RELIGION
_ARCHEOLOGY-HISTORIC	_CONSERVATION	_LAW	_SCIENCE
_AGRICULTURE	_ECONOMICS	_LITERATURE	_SCULPTURE
ARCHITECTURE	_EDUCATION	_MILITARY	_SOCIAL/HUMANITARIAN
_ART	_ENGINEERING	_MUSIC	_THEATER
_COMMERCE	_EXPLORATION/SETTLEMENT	_PHILOSOPHY	_TRANSPORTATION
_COMMUNICATIONS	_INDUSTRY	_POLITICS/GOVERNMENT	_OTHER (SPECIFY)
	_INVENTION		

MONADNOCK BUILDING

IC DATES 1889-1891 North half
1893 South half

BUILDER/ARCHITECT Daniel Burnham and John Root
William Holabird John Roche

EMENT OF SIGNIFICANCE

One of the largest masonry bearing wall structures ever built, the Monadnock is one of the last structures in this old-fashioned construction technique. Critics have called it a triumph of unified design - the second example of a masonry bearing building after H. H. Richardson's Marshall Field Warehouse of 1885-1887 (now demolished). While the new technology of the metal form fired the imaginations of the architects, a few of the best designers were at work in an older vocabulary. The sheer, unadorned walls of this building forming a powerful mass became, prophetically, a forerunner of the "slab skyscraper-a style not popular until the late 1920's.

The north portion of the Monadnock block was being discussed as early as 1885 by the same developers and architectural firm that had collaborated on The Rookery at 209 South LaSalle Street. The Brooks Brothers of Boston with Owen Aldis as their agent built this new office block, quite different in concept, on that section added in 1893 designed by Holabird and Roche. In spite of what was considered as poor location the building turned out to be extremely profitable - and still is.

Carl Condit has written, "The Monadnock may not be the embodment of a new technical-artistic syntheis, as the architecture of iron and steel framing was then struggling to become. Yet Root's building is a great work in its own right, and it offers one of the most exciting aesthetic experiences our commercial architecture can show. The precisely logical relationship between form and function has the appeal of mathematical rigor: it is the widest generalization free of contradiction, the nearest thing, perhaps, to Sullivan's rule without exceptions." 1

The north block was made up of two buildings, the Monadnock and the Kearsarge while the later addition (1893) by Holabird and Roche consisted of two buildings, the Katahdin and Wachusett (all New England Mountains). This south block is the product of one of the most prolific Chicago firm known for the excellence of their design and for number of buildings they executed. The two sections although different at the base and cornice line, make, as an ensemble one of the strongest, yet refined architectural statements in the development of twentieth Century architecture.

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1 Condict, Carl The Chicago School of Architecture, University of Chicago. 1964. Page 69.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY _____

UTM REFERENCES

	ZONE	EASTING	NORTHING
A	16	447700	4613620
B			
C			
D			

VERBAL BOUNDARY DESCRIPTION

lots 5,6,7,12,13,18,19 and 24 in Wright's Sub-Division of Block 122 in School Section addition to Chicago in Section 16-39-14.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE Carolyn Pitts/Architectural Historian

ORGANIZATION National Park Service/Historic Sites Survey DATE 7-25-75

STREET & NUMBER 1100 L Street N.W. TELEPHONE

CITY OR TOWN Washington STATE DC

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE ___ LOCAL ___

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST: DATE

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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DATE ENTERED

Old Colony Building, Illinois

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Monadnock Building

CONTINUATION SHEET ITEM NUMBER 9 PAGE 2

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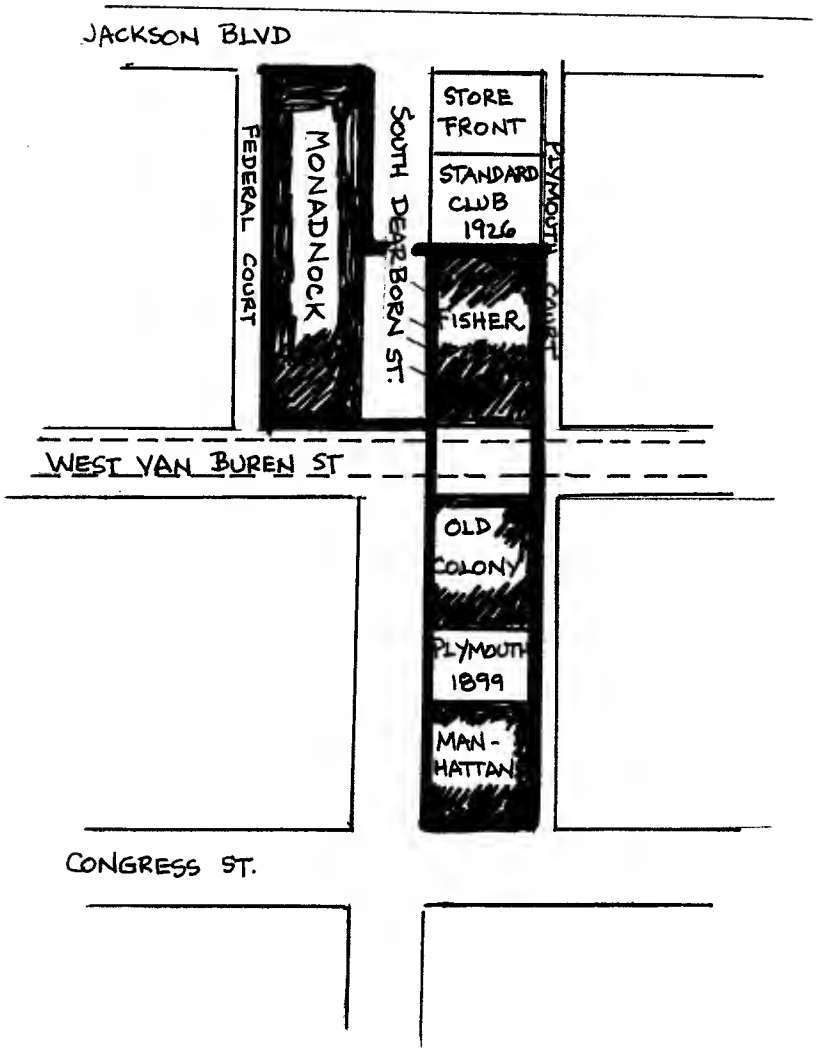
Beginning at the northwest corner of the district at the southeast corner of the intersection of Jackson Boulevard and Federal Court, the national historic landmark boundary runs along the south curb of Jackson Boulevard in an easterly direction for one block, to the intersection of South Dearborn Street; thence southerly along the western curb of South Dearborn Street for one-half a block; thence east across Dearborn Street and along the north wall of the Fisher Building to Plymouth Court; thence south along the west curb of Plymouth Court to the intersection of Congress Street; thence west along the north curb of Congress Street to the intersection of South Dearborn Street; thence north along the east curb of South Dearborn Street to the northeast corner of the intersection with West Van Buren Street; thence west along the north curb of West Van Buren Street to the intersection of Federal Court; thence north along the east curb of Federal Court to the beginning point. (Site plan attached.)


JACKSON BLVD
FEDERAL COURT
MONADNOCK
SOUTH DEARBORN ST.
STORE FRONT
STANDARD CLUB 1926
PLYMOUTH COURT
FISHER
WEST VAN BUREN ST
OLD COLONY
PLYMOUTH 1899
MAN-HATTAN
CONGRESS ST.
ELEVATED
NATIONAL HISTORIC LANDMARK BUILDINGS
LANDMARK BOUNDARY.


U.S. Court of Appeal
Oak St. Beach
Shore Arm Breakwater
Lake Shore Plgd.
Northwestern University Chicago Campus
Furniture Mart
U.S. Naval Reserve Armory
Chicago Seaplane
U.S. Coast Guard Station
Illinois Naval Reserve Armory
Columbia Yacht Club
Chicago Yacht Club
Breakwater
Chicago
GRANT
Harbor
PARK
CHICAGO AVE
MILWAUKEE
DIVISION
W. ONTARIO ST
E. ONTARIO
W. OHIO
E. OHIO ST.
GRAND AVE
MICHIGAN
Tribune Tower
Chicago River
WACKER DR.
RANDOLPH
RANDOLPH DR.
Illinois Central Gulf Station
WASHINGTON BLVD.
MONROE
E. MONROE DR.
ADAMS
JACKSON BLVD
E. JACKSON BLVD
EISENHOWER EXPWY
CONGRESS
E. BALBO DR.
COLUMBUS
Hutchinson Field
Band Shell
Columbus Mem
John G. Shedd Aquarium
Field Museum of Natural History
Burnham Pk Yacht Club
Burnham Park Harbor
12th Street Beach
NORTHERLY ISLAND
LAKE SHORE DR.
CANAL
ROOSEVELT RD.
Chicago Circle Campus
HALSTED
DESPLAINES
JEFFERSON
CLINTON
WACKER
FRANKLIN
LA SALLE
CLARK
ORLEANS
Bus Terminals
Prudential Bldg
Merchandise Mart
Custom House
TAYLOR
MAXWELL
LIBERTY
DAN RYAN
21st St
South Dearborn St - Print House Row Historic District


MANHATTAN